Charging for Reproduction Services

Sarah Mahurter

University of the Arts London

Greetings 1983 poster by Tom Eckersley,
Eckersley Archive, University of the Arts London.

Background

The Archives and Special Collections Centre at University of the Arts London[1] receives an increasing number of requests for the reproduction of images from its collections. The requests for reproduction generally fall into two categories:

1. Images are requested for reproduction for commercial reasons, either publication or broadcast.
   In these cases the commissioning body usually allocates a budget for this purpose. As a publicly funded institution, this raises the question of whether it is morally and economically right for the University to provide this service, using staff time, without making a charge for it.
2. Images are requested for reproduction for academic purposes, such as to be included in a scholarly publication, either a journal or a book, or in the development of learning, teaching, and research resources.

Archives and Special Collections Centre, University of the Arts London.

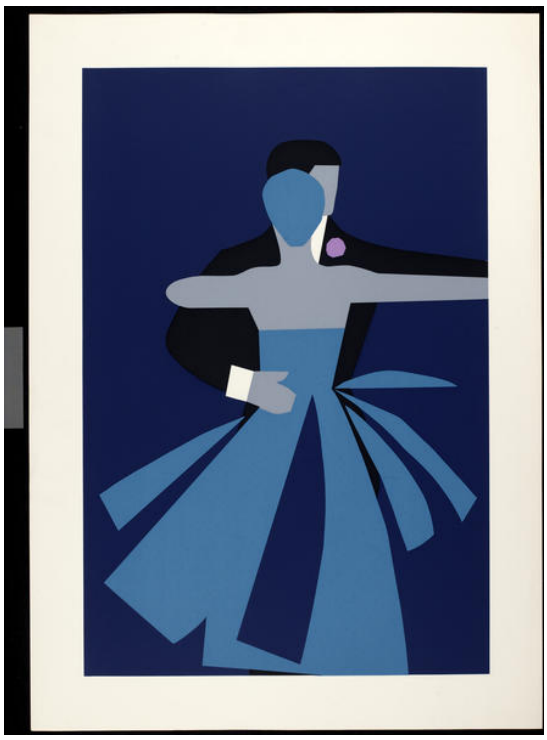
In these cases, there is often very little, or no, budget allocated for image reproduction costs. As an educational institution, the University would probably want to support this activity.

This prompted the Centre to consider how it might establish a scale of charges that accommodated different scenarios, with a payment method that would be in line with the University's strategy to create a cashless environment.

It should be noted that the University own the copyright of images in some of the collections it holds, but usually these rights are owned by a third party, so in these cases permissions need to be sought by the person requesting reproduction

[1] University of the Arts London has an extraordinary range of archives and special collections that reflect the traditions and specialisms of the University. The Archives and Special Collections Centre has strengths in film and design collections, particularly the Stanley Kubrick Archive and the Tom Eckersley Collection. For further information, go to: http://www.arts.ac.uk/library/58389.htm

before copies can be made. In both cases, a licence fee may be charged in addition to the reproduction fee.



Annual dinner and social evening, couple dancing, poster by Tom Eckersley, c.1980-1989, Eckersley Archive, University of the Arts London.

Expectations

The aim was to develop a scale of charges to contribute towards the University's costs of providing a service to reproduce still images for commercial purposes, and to consider how to adapt this for academic use. This scale of charges considers the purpose of the use, media in which it will be reproduced, size of the print run or distribution, and the geographical spread of the use. Other fees may be charged where appropriate, including licence fees, printing costs, sending files on a portable device such as a disk, associated staff files and VAT.

It was felt that this should be comparable to benchmark institutions in the UK, such as other university archive services and national museums, and in the US, such as world renowned research centres. The Centre also intended to use some US examples so that it could relate to the American donors of one of its collections.

A target for income from these charges was not set. Instead, the income received will be reviewed and assessed against the costs to the University of commercial projects that use its services. In these cases, the Centre's staff are usually involved in supporting the project from an early stage through to completion. This commonly involves helping the unfamiliar commercial archive user with their research and selection; putting them in touch with the copyright holder; scanning material which needs to be seen by the copyright holder before approval can be given; storing this at high resolution and sending it for approval at low resolution;

helping the researcher to adjust their selection where approval is withheld; then, finally, supplying high resolution image files for use for the approved purpose. An hourly rate is calculated and proposed to the commercial researcher at the beginning of the process. The researcher will be issued with an invoice from the University at the close of the project. The fees received will be channelled into the Centre's budget for ongoing collection care and service provision.

Approach

1. Benchmarking

The initial task was to email colleagues in other institutions known to staff, to ask how they approach the issue of charging and to find out what they charge. Alongside this, the Centre carried out web based research to harvest a range of charges as published on institutions' web sites and to look at guidance from agencies such as the British Association of Picture Libraries and Agencies (BAPLA).

2. Findings

It was found that all institutions which had a scale of charges broke it down into categories and volume of use. There was also a common theme to maintain the facility to vary fees, depending on use and purpose. Some have an application pack which includes terms and conditions for the use of images supplied and require the requester's signed acceptance and payment before images are supplied. One national institution said that it does not publish its scale of charges, because they can be misleading taken in isolation. Another national institution didn't have a scale, and worked on a case-by-case basis along with the stills department. Small, independent archives were less likely to have a scale of charges than large ones, or those within a large organisation. One academic institution makes a fee for commercial use and negotiates non-commercial use, sometimes waiving the fee in lieu of two copies of the publication.

Incidentally, questions were also asked about fees for any other services, such as staff research time. It was found it is normal practice to charge for research carried out by staff on behalf of others not able to be present themselves, but not for personal visitors.

These standards are true of the institutions in the US as well as those in the UK.
The fees charged vary slightly between institutions, but are in the region of the fees selected for the Centre's own scale. Some institutions break down their charges further than this, but it was decided to start with something as simple and streamlined as possible, which could be changed if experience shows that this is necessary.

3. Develop a scale of charges

From these findings, elements of these charging schemes were identified that were adaptable for the Centre's own scheme and a draft scale of charges was drawn up, with terms and conditions (see Appendix A). These charges were set for commercial image reproduction, and allowed for negotiation for academic reproduction. Although the discount for non-commercial reproduction has not been published, this will initially be considered as a 50% discount on commercial

reproduction fees as a guide, and will take account of any circumstances that might suggest that this is varied in specific cases. This scale is also separate from any charges that will be made for the time taken to support commercial projects.

4. Develop systems for receiving the fees

The Centre took this scale of charges to colleagues in Finance for advice on VAT. A separate document will be kept for staff use to calculate this. At the same time as this scale of charges was being developed, a University Finance Department project was underway to provide an online payment facility to promote a cashless environment. The Finance Department were asked to include a facility to receive the reproduction fees in the online payment system and to ensure that funds received will be channelled back to the Centre's budget environment to be reinvested in the care of the collections. This will support fees collected from members of the University, but external commercial researchers will still need to be invoiced.

'Urgent please return that library book' poster by Tom Eckersley, c. 1975, Eckersley Archive, University of the Arts London.

5. Consultation

The research for this project was started at the beginning of 2010. Initially, the University Archives and Special Collections Centre Manager discussed the need for this project with the Director and Associate Director of Information Services and received their endorsement for this development. Following the benchmarking and initial development, the scale of charges and the process were also discussed with staff within the Centre. At this point, it was decided to have a public scale and an accompanying procedural chart, guiding staff in how to use the scale.

Feedback was sought from colleagues internally at University of the Arts London, particularly the Archive and Special Collections Managers Peer Support Network, and externally, particularly the Look-Here! project partners, in confidence and without bias, before the scale of charges was published.

The scale of charges was taken to the Library Services Senior Management Team for feedback and to receive endorsement for use within the Centre in November 2010. Its use was also advocated by the Centre more widely within Information Services Libraries. The scale of charges was endorsed, and it will be embedded within the Information Services Web presence so that anyone within the services can use it to charge for reproduction costs. It will be disseminated to other parts of the University for their use, as collection managers feel is appropriate.

6. Review

The success of this method of charging for reproduction services will be assessed at the end of the current financial year, which ends on 31st July 2011. At that point, it will be possible to see how much income has been received, and assess whether this matches the amount of effort which has gone into supporting projects. The Centre will also be in a position to assess whether the categories it has established are useful, and to amend them if necessary.

Conclusions

In preparing the scale of charges for reproduction, it became necessary to consider all the costs involved in supporting commercial and academic projects that require the supply of images, and to decide how to generate income based on this activity.

Addressing the complexity of the issue provided the space to consider income generation that the Centre wants; how this can be achieved and what risks to consider. It also helped the Centre to advocate for income generation from the use of archives and special collections with colleagues across the University. This has raised the profile of the collections, and the opportunities to support their ongoing care through this form of income generation.

Following the review in August 2011, it is anticipated that further adjustments will be made to the categories, the charges, or both.

Recommendations

The initial scale of charges is available in Appendix A.
In developing such a scale of charges, the following recommendations can be made:

- Take the time to benchmark other institutions' scales of charges.
- Reserve the right to negotiate the scale, either up or down, depending on the situation.
- Try to keep the scale of charges as simple as possible, while allowing flexibility.
- Consider print runs and area rights.
- Consider additional charges for services beyond the reproduction fees.

- Find out when VAT must be charged.
- Develop a payment system which ensures the funds will come back to the archive.

Key Points

Of these, the key points are:

- To maintain flexibility within the scheme.
- To ensure that the financial systems allow you to account for the funds received through the use of the charging scheme.

References

The following institutions were consulted for comparisons with their scales of charges. The assessment above has not identified these in detail.

BBC Photo Library
British Film Institute
British Postal Museum and Archive
Central Saint Martins College of Art and Design Museum
Imperial War Museum
Natural History Museum
North West Film Archive
Quentin Blake Archive
The School of Oriental and African Studies, University of London
St Bartholomew's Hospital Archives
University of Southern California – Warner Bros. Archives
University of Texas – Harry Ransom Research Centre
University of Westminster
Also, the British Association of Picture Libraries and Agencies (BAPLA)

Contact

Sarah Mahurter
Manager, University Archives and Special Collections Centre,
University of the Arts London
s.mahurter@arts.ac.uk

© University of the Arts London.
Available for use in non-commercial research or teaching only.

Appendix A

Charging For Commercial Image Reproduction (Still Images Only)

- All prices exclude VAT, which must be paid where applicable. See notes below.
- Permission of copyright owners will be required and further copyright or licence charges may apply.
- Reproduction fees are in addition to fees charged for making copies of the material concerned.
- A fee of £10.00 (+ VAT) will be made for supplying images on a portable device such as a disc or flash drive.
- There will be a reduction of 50% in fees for educational or charitable purposes (subject to approval from the Collection Manager).
- Print publications: All images for publication are assumed to be 50mm x 75mm (¼ A4 page) or less. For larger images add 50%.
- Print run: charges below apply to print runs of less than 10,000.
  Print runs over 10,000 – plus 30%.
  Print runs over 50,000 – plus 50%.
  Print runs over 100,000 – plus 100%.
- Area rights: A = UK/Commonwealth, Single language single country.
  B = World, Multi language, multi country.
- At all times the University reserve the right to modify these prices per request.

Category of Reproduction	Area Rights/ Categories	Fee £
Print reproductions*		
Images used to illustrate pages in books	A	50
	B	100
Images used on book covers	A	150
	B	300
Images used on Record, CD, or DVD covers	A	120
	B	200
Images used in periodicals and magazines	A	40
	B	60
Images used in newspapers	Regional	40
	National	60
Electronic Publications		
Images used in video, CD Rom or DVD releases**	A	70
	B	140
Images used in websites**	B	60

Film and Television		
Images used in films for distribution^	A	70
	B	140
Images used in TV for distribution***^	Regional	50
	National	75
	Worldwide	150
Merchandise		
Images used in advertising and promotional materials	A	150
	B	300

* All print rates are for one edition only, non-exclusive rights. Subsequent reprints require additional payment.
**Rights for use in websites, video, CD Rom and DVDs are for 3 years.
***Rights are for a single TV broadcasts; further broadcasts plus 50%.
^ Fees will be charged whether or not the material is distributed.

Photography note: Some items cannot be scanned due to their format or condition. Where photography is required a professional photographer with experience of archival or museum collections will be employed. Additional charges may be passed on.